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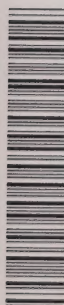
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Growing With Books

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Book 5: Books to Grow With

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Contents

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- 4 Prologue: Finding Books and Deciding What to Read
Lissa Paul
- 8 Finding the Right Book at the Right Time *Judy Sarick*
- 14 Teaching Beginning Reading With Children's
Books *Barbara Park*
- 22 Canadian Novels in the Junior Classroom *Joan McGrath*
- 30 Canadian Magazines in the Classroom *Kathy Lowinger*
- 36 Our Own Words and the Words of Others,
Part 2 *David Booth and Larry Swartz*
- 46 Epilogue: For the Love of Language *Lissa Paul*
- 52 Bibliography



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Prologue:

Finding Books and Deciding What to Read



Prologue: Finding Books and Deciding What to Read

Lissa Paul

Stories tell us about ourselves, who we are, and where and how we live. Once we begin to think about reading as something to do with stories rather than with decoding, we begin to think about teaching reading in a different way too. Words on the page acquire more than just a sound/sense value; they have a human dimension. Words make stories – not just vocabulary or spelling lists – by real authors who have something they very much want to say to readers.

The authors of the articles in Book 5 of this series write in accord with the rethought approach to reading. They share ways of finding and disseminating a varied diet of literature – especially Canadian literature – in the classroom.

Judy Sarick, a former librarian and one of the best-informed people in the country on the subject of children's books, tells stories about the value of stories. She begins with a dramatic account of the way a child she knew used the story of Babar to make sense of a real event that had shattered the peace of her everyday life.

Barbara Park, who teaches teachers, states that the way to teach children to become better readers is to get them to practise reading. This means finding material that they want to read – not facile or trite material, but texts that are strong enough to engage their minds.

In "Our Own Words and the Words of Others", Part 2, David Booth and teacher Larry Swartz discuss how teachers can transform children learning to read into children reading to learn. They talk about the in-class techniques Larry uses – setting aside time for silent reading, bringing writers into class, using a writing journal – all of them designed to show new readers that reading is, in and of itself, rewarding. He doesn't resort to flashy non-reading "activities".

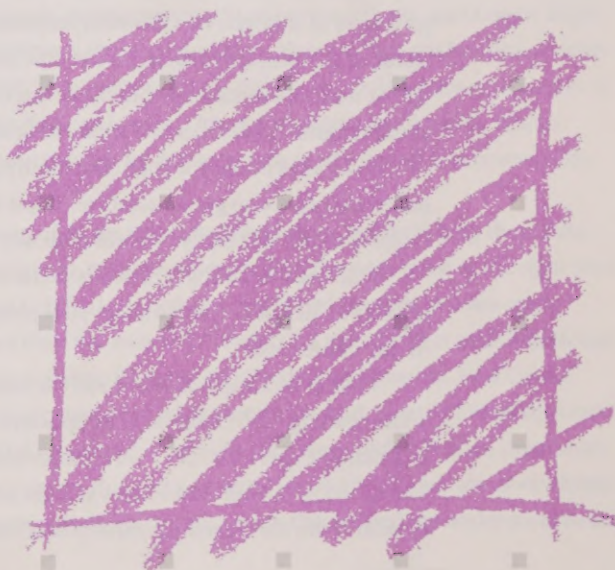
Kathy Lowinger, from the Canadian Children's Book Centre, promotes the use of Canadian children's magazines in the classroom. Not only are these magazines easily accessible and well written, but they bring images of Canadian landscape and culture into focus so children can make sense of their environment. Besides, as Lowinger says, magazines are made to be "folded, spindled, and mutilated" – and they are relatively inexpensive.

In "Canadian Novels in the Junior Classroom", Joan McGrath, a reviewer of children's books, makes a case for the way fiction can make history come to life. Joy Kogawa's *Obasan*, for example – about the internment of Japanese Canadians by the Canadian government during the 1940s – transforms a sterile historical fact into an emotionally and intellectually charged story. As McGrath points out, the story allows students to share the experiences suffered by the young heroine of *Obasan*, and so share in the knowledge of the injustices suffered by Japanese Canadians during the Second World War.

In sum, the writers in Book 5 of this series offer approaches to reading that make the work of learning to read worth the effort, so that children won't regard reading as something that only occurs in class. Children take responsibility for, and pride of possession in, stories they make their own – something they can't do with television.

To make books as available as possible, children might be encouraged to bring books from home for a class collection, or the whole class could troop down to the local library and choose books. There is an elegant brilliance to this approach. The children develop a sense of trust in their own taste and a sense of the value of books – books they want to read – in school, and out.

Finding the Right Book at the Right Time



Finding the Right Book at the Right Time

Judy Sarick

Once, early in my career, I learned an important lesson from a three-year-old. She had been watching "Mr. Dressup" on TV when the broadcast was interrupted by a news flash about the shooting of John F. Kennedy. The child, whose television viewing had been carefully monitored, was distraught. The following day, when she had calmed down, she told her mother, "President Kennedy was shot by the hunter, just like Babar's mother." This youngster clearly demonstrated to me that the real power of fiction lies in its ability to help us come to an understanding of ourselves and others who touch our lives.

As a classroom teacher there are many steps you can take to help children make meaningful connections between their lives and books.

The first thing to do is to read as many children's books as you can. Read picture books, read folk tales, read poems, read novels, and read books of information. The more you read, the easier it will become to choose the books you want to use and the books you like to recommend.

When you have a wide reading background the comments of reviewers of children's literature in magazines like *Signal*, *The Horn Book*, and *Canadian Materials* become more interesting and meaningful. As well, conversations with other teachers and teacher-librarians about children's books can be stimulating and enlightening.

Buy lots of books for your classroom so that your students can have immediate access to good literature. These books should cover a wide range of topics and many levels of difficulty.

When you decide which of the picture books, poems, stories, and novels you like best you can share your pleasure by reading them aloud to the whole class.

Talking about specific books to the entire class can get them excited about reading. You can pick one important feature of a book and relate it to a shared experience or to yet another book. For example, Tommy in *The Genie of Sutton Place* hides at night in a museum,¹ as do the children in *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*.²

1. George Selden, *The Genie of Sutton Place* (New York: Farrar, Straus and Giroux, 1973).

2. E.L. Konigsburg, *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (New York: Atheneum, 1967).

One of the most effective ways to help children make appropriate choices is to talk to them individually. This can be more effective if you follow up on what you know the child has read or is interested in. For example, if you know that Susan is driving with her family to the West Coast, you might suggest she read *Hey, Dad!* by Brian Doyle.³

Listening to what the children have to say about the books they are reading outside the formal reading program shows that you respect their opinions; it can also give you wonderful insights into how well they are reading.

Class visits to the school library for book talks will reinforce what you are doing in the classroom. It will also give the children the benefit of another adult's reading knowledge and taste.

Class visits to the public library are another way to offer your students choice, variety, and exposure – key factors in the education of a reader.

Inside the classroom it is important to create a place where a child can read a book, see pictures in his or her mind's eye, and keep it all private; for reading is above all a solitary pleasure that can be enjoyed without electronic equipment or a special theatre or batteries or a partner. It is a pleasure that can last for a few minutes or several hours. It is an acquired taste that grows stronger with practice until it becomes a life-time habit.

Children of all ages are dependent upon adults to help them have these experiences, to enable them to find the right book at the right time. When I was a child (long before schools had libraries or even many books other than the assigned "readers") I went to Boys and Girls House at the Toronto Public Library and talked to my librarian, Miss Cooke. Every week she suggested books for me to read. Usually I liked the ones I chose to take; sometimes I thought they were awful and cast them aside after twenty pages. But every so often I read a book that was overwhelming; a book that lived inside me; a book that helped me understand or see

3. Brian Doyle, *Hey, Dad!* (Vancouver, B.C.: Douglas and McIntyre, 1978).

things I had never seen before. I can remember the emotions I felt to this day, although I would have a hard time telling you about the plots or characters. The house in *Madeline* haunted me until I found the book again when I was in my early twenties. *The Water Babies* and *Little Men* affected me more deeply than many of the books I read today. A friend of mine attributes her humanitarianism to her reading of the novels of E. Nesbit and to the librarian who first brought them to her attention.

When I became a children's librarian myself I learned that in order to bring children and books together you have to know a good deal about what is inside the books.

You also have to know children and be willing to listen to them. You have to build their trust so that they will not just borrow the book, but actually read it, then come back to ask you for another. When this happens it is a joy for you as well as the child.

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Teaching Beginning Reading With

Children's Books



Teaching Beginning Reading With Children's Books

Barbara Park

We have a tradition of teaching children to read with textual material which has been designed especially for beginning reading instruction and which in many cases is pretty dull stuff. Who would voluntarily read and reread such nonsense as "Come, come. Look, look, look!" or "The thin pin is made of tin"?

The joy and satisfaction of reading real stories is not something that should or need be postponed until young readers have acquired a basic "sight" vocabulary or specific phonics skills. Beginning reading can be taught very effectively using stories, poems, songs, and expository text from the best children's books available. The shift to reading independently (from being read to) is a gradual one.

In order to become competent readers, youngsters need lots of repetition and practice. Traditional materials for reading instruction have depended heavily upon vocabulary control, word drills, and workbook exercises to provide this repetition. The chances of inducing independent practice are much higher if the reading materials themselves attract the reader to return to them again and again.

Many children start school eager to learn to read independently because they have had powerful positive experiences with books during their preschool years.

These fortunate youngsters who have been read to regularly have already developed a repertoire of favourites that they have requested again and again. They know the pleasure that comes from good books and have experienced the joy and satisfaction of sharing them with others.

As they have watched and listened while being read to, and have explored books independently in their daily play, they may have memorized chunks of text – or even whole stories – and so may be able to identify many of the conventions of English stories.

Children who have handled books and talked about them are also more likely to understand terms that teachers sometimes take for granted, such as "page", "word", "line", and so on.

Most importantly, children who have been read to have high expectations of print and have developed a strong intuitive sense of how different types of text work. They can often predict the concept, phrase, or word that will come next in an unfamiliar story. Without these competencies, although children may be able to name words, they cannot really read; these essential understandings only develop out of broad and varied encounters with real books.

Children who have had extensive experience with books in their early years tend to make an earlier and easier start with reading and writing and have a clear advantage over those who come to us lacking this background. We must use teaching strategies and materials that take advantage of children's book experience where it exists and build that background where it is lacking.

In order to teach beginning reading with children's books, teachers need to understand the nature of the reading process and should be familiar with patterns of literacy development in young children. They should have access to a number of high-quality books (from libraries, bookstores, and the classroom collection), and should develop teaching strategies that are consistent with their new concepts and materials.

The teacher must understand that reading is not an exact process in which the reader identifies every letter, sound, or word. The reader uses the print and relates it to past experience to construct and predict meaning.

The first books for reading instruction should be selected very carefully. Above all, they must contain pieces of text that children will enjoy and want to read again and again. Motivation for reading must come

from the task itself, not from minimally related extrinsic rewards. High-quality material, and the satisfaction derived from reading it, provides the most effective sustained motivation a child needs to become a reader.

It is best to start with highly predictable picture books with only a few lines of print per page and a text that provides maximum support for the reader. Such support can take a variety of forms including rhythm or rhyme, repetition, familiar sequences or routines, and new renditions of well-known stories, poems, and songs. Illustrations should complement the text and help children predict what the print is going to say without telling the whole story.

Once: A Lullaby,¹ by bp nichol, is a good example of such a book. It starts:

Once I was a little horse, baby horse, little horse.
Once I was a little horse. NEIGH, I fell asleep.

The pattern is repeated throughout the book with a cow, goat, sheep, pig, cat, and other animals until the last page, which reads:

Once I was a little girl, baby girl, little girl.
Once I was a little girl. WAA, I fell asleep.

The pictures on each page help the children predict the name of the animal and the cry it makes; these predictions can then be confirmed by the appearance of the words.

It is important that children start with an understanding of the whole text, whether it be a story, song, poem, or expository selection, before they attend to the smaller constituent parts such as words or letters.

Shared reading introduces new readers to the situations, images, vocabulary, and complex sentence structure of written language. A shared reading session has clearly defined components and starts with

1. bp nichol, *Once: A Lullaby* (Windsor: Black Moss, 1983).

the children rereading a number of favourite stories, songs, and poems they have enjoyed together in the past. Next, the teacher introduces an exciting new book to the children by reading it aloud with all the drama and enthusiasm a good reader can muster. The youngsters follow along in a "big book" or individual copies of regular-sized books. They are encouraged to listen, enjoy, and predict, and to join in the reading whenever they feel they know what is coming next. Repetition and practice follow, with multiple readings by groups and individual children supported by the teacher in much the same manner as group and individual readings of language-experience charts.

After the children and teacher have read old favourites and then the new book together, it is time to focus on some particular aspect of language instruction to which one of the books lends itself.

Good stories enjoyed together also provide rich opportunities for children to write, draw, and dramatize, to expand their depth of understanding of the text. Bland and boring reading material makes it more difficult for the teacher to come up with good ideas for extending the reading experience.

An essential component of shared reading is the independent reading of the books that have been read together. This cannot be left to chance; nor should it be something the children do only if and when other work is completed. It must be a regularly timetabled daily activity. During this period the children may read aloud to each other in pairs or small groups, read along while listening to a tape of a story, read with the teacher, an older child, or a parent volunteer, or read alone. They may select from the growing collection of books that have been shared during instructional periods; or they may read other books available in the classroom library. The primary objective of this period is to log time reading from high-quality books.

Obviously, in order to run a beginning reading program based on good children's literature one must have lots of books. The acquisition of a large and varied classroom library should be a priority for every Primary teacher.

There are many ways to collect such a library; if several approaches are used it is surprising how quickly a good collection can be made.

School librarians can be very helpful in assembling collections from the main school library that can be held in an individual classroom for a few weeks.

Many school boards have diverted funds that were formerly allocated for the purchase of consumable workbooks to the purchase of paperback trade books. They have assembled collections to be rotated through several classrooms over the course of a year. Many schools are suggesting that funds raised by parent organizations could be used to purchase classroom paperback libraries.

Public libraries hold sales several times a year to clear shelf space for new acquisitions; at such times, good used children's books can be purchased at very modest prices. Many teachers also find garage sales and used book stores a fine source of inexpensive books.

Families are often willing to lend books to their child's class for a period of several weeks on the understanding that the teacher and children will take the best possible care of the borrowed materials.

Children's book clubs offer an inexpensive opportunity for teachers to supplement the class library (and also give parents and children easy access to good-quality paperbacks at reasonable prices). Book clubs must be handled very sensitively by the teacher so that children do not feel pressured to buy or left out if they are unable to purchase books. Many teachers use the free bonus books to make sure that every child experiences the pride and satisfaction of owning books.

The rewards are high for children who learn to read with the best books available.

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Canadian Novels in the Junior Classroom



Canadian Novels in the Junior Classroom

Joan McGrath

All Canadian school children should be reading Canadian literature. It is difficult to imagine anyone thinking it necessary to suggest that British children should read British children's books, or that American children should be exposed to American children's literature from time to time. Some things, surely, may be taken for granted.

The very different situation here is complicated by our relationship with these two great producers of excellent books for children. Canada, a relative newcomer in the field, is sandwiched between two friendly giants both producing a wealth of very tempting and attractive material for children, almost all of it in one of our two official languages, competitively priced, and marketed with the skill of long experience.

Many of the imports from Britain and the United States have great charm and beauty. However, attractive though Canadian educators may find the glossy delights offered by foreign publishers, it is crucial that they bear other considerations in mind when they come to buy.

First, and this is beyond argument, it is important that Canadian children be made aware of their own proud land and its heritage. "Made aware" rather than "kept aware", for Canadian teachers must cope with the confusion of children who refer to "our President", or who believe that their nation's capital is Washington, D.C. Many Senior students know a great deal more about the politics and personalities south of the border than they do about what is taking place in their own country. The culture of the United States is, after all, what they have absorbed through endless hours of television.

What other nation allows its children to hear the praises of other countries endlessly reiterated without ensuring that they are first made aware of the beauty of their own land? Generations of school children grew up with Arthur Ransome's *Swallows and Amazons*, awed by the wonders of England's Lake District and knowing nothing of the unrivalled beauty of Canada's own landscape.

Even a couple of decades ago, teachers had some excuse for bypassing Canadian literature in favour of more glamorous stuff. Of such sparse Canadiana as was to be found (apart from the immortal *Anne of Green Gables*), almost all had to do with wild animals and snowy wastes. Though excellent in their way, few of these were suitable for beginning readers, or of compelling interest to Junior students. If the selection for Junior readers was poor, the selection for Primary readers was even worse. The most Canada-conscious of teachers had nowhere to turn for assistance.

Now, happily, all that has changed. Several thriving new Canadian publishing houses are busy producing a wealth of excellent books for children and are finding and promoting Canadian work that appeals to youngsters at all levels of sophistication.

How often have teachers in all subject areas heard the exhortation, "Begin where the students *are*, and build from there"? Well, where Canadian students *are* is in Canada. Canadian towns and cities and the Canadian countryside have their own distinctive flavour, which is not identical with that of the United States, quite apart from such details as police uniforms, flags, and the shape of mailboxes. Children feel secure with what is familiar to them. They face quite enough novelty in leaving home for part of the day for the first time, beginning school, and learning to read, without tackling other unnecessarily unfamiliar things at the same time.

Now, with Canadian school curricula strongly weighted in favour of Canadian content, Canadian novels for young people are a splendid means of fleshing out the bare facts of courses in social studies, history and contemporary studies, geography, and natural science. There can be little doubt that the works of Farley Mowat are more effective tools for ensuring that students absorb and retain information about the Arctic than the most exacting and exhaustive chart-and-chalk lessons ever devised. Why? Because the adventurous young protagonists of his novels are personalities with whom young readers can identify.

Farley Mowat's *Lost in the Barrens*¹ has made an entire, all-but-unexplored part of the country very real and vivid to thousands of students who themselves may never visit the Arctic. Students become absorbed in the adventures of Jamie and Awasin, sharing their perils and triumphs, while painlessly acquiring a considerable amount of meticulously researched information about survival in the Arctic. Even if these youngsters never set foot in the North, they will have shared vicariously in an Arctic experience they will never forget.

Only Canadian literature can be expected, or trusted, to address specifically Canadian themes and issues. American literature, for example, is rich in stories of its War of Independence; but only Canadian works are likely to explore in any detail the plight of the Loyalists who left what was no longer their home to come to Canada. Our children must be made aware of the Canadian perspective on the events of the War of 1812 and its cloudy conclusion. They need to read the Canadian version of the stories of those hardy souls who pioneered, rather than receiving the impressions of those who wrote, usually from a safe and comfortable distance, of the rough-spoken colonials abroad; they deserve to hear the tales of Canada's own Native peoples as told by the original storytellers.

We as Canadians have much to be proud of, and some things to regret most bitterly. It is important for our students to realize and share both pride in a nation that waged war in a just cause and regret for the injustice inflicted on Japanese Canadians during the Second World War. As the reader develops empathy for the feelings and fate of a single, representative individual, compassion grows towards a whole group that was previously just a mass of unknown people. This experience of compassion must surely have an effect upon the reader's thinking and behaviour in the future.

1. Farley Mowat, *Lost in the Barrens* (Toronto: McClelland and Stewart, 1956).

If we are indeed, as we so often advocate, attempting to build a national identity, a shared Canadian children's literature is the ideal place to make a start. Expo '67 demonstrated conclusively the power of a shared experience to contribute to a sense of oneness and community. Expo belonged to all of Canada, and all of us were proud. A shared literature of childhood can be another such unifying influence. Reading, hearing, and learning to care about other Canadian youngsters helps children to feel that they, too, have a place and a stake in their own country.

Most of the youngsters in our schools – and many of their parents and teachers – have a narrowly regional view of Canada. This is not surprising given the country's vastness; but that is all the more reason why we should introduce our youngsters at an early and impressionable age to the realities and richness of life in a multicultural and multiracial nation. Canadians are a far-flung people, thinly spread over an enormous and challenging country. A child whose home is in a crowded apartment block in a metropolis may well find it difficult to realize a kinship with children who live in lonely cabins on the edge of the habitable land; but that same child will have no problem whatsoever in reaching out in sympathy to the main character of *Mary of Mile 18*.² She is real, human, child-size; and her dilemma is comprehensible.

Similarly, a child living on a remote reserve may find the concept of crowded urban life difficult to grasp, yet will be in full sympathy with the troubled urban children in *The Minerva Program*.³

All of us, but children in particular, tend to fear and distrust the unknown. Literature has a role to play in helping to break down the barriers of strangeness that cause so much unnecessary friction among our peoples. Depending upon the circumstances of their lives, some of our children may seldom meet anyone very different from themselves in

2. A. Blades, *Mary of Mile 18* (Montreal: Tundra Books, 1971).

3. C. Mackay, *The Minerva Program* (Toronto: James Lorimer, 1984).

racial origin, religion, culture, or socio-economic status. Though achieving a thorough mix of youngsters in all our schools is not possible, students can at least meet one another at one remove, in our country's literature.

It is possible for a child to know and to care about a fictional character, human or even animal, with deep and sincere feeling. No one could doubt this who has heard children speculating about and sharing their hopes for the future lives of Liza and Julilly, the girls who fled from slavery to freedom in *Underground to Canada*.⁴ They have become vividly real to many young readers.

Even more than adults, children like to be able to identify with a story's characters, however unlikely those characters' exploits. They enjoy reading about children of their own age who are recognizably akin to themselves. They like to feel at home with the settings of at least some of the stories they read, and not always have to strain to visualize foreign settings as though only elsewhere, impossibly far away, can adventure take place.

Where once Canadian children had almost no representation on the map of childhood literature, increasingly they are becoming ambassadors of goodwill both at home and abroad, where through international book fairs and the like, the "unknown country" is at last coming into its own.

Lastly, and best of all the reasons for reading Canadiana, is the fact that there is an ever-increasing number of good books, written expressly, though not exclusively, for children in Canada. Buy, read, and recommend Canadian literature to Canadian children. Doing so serves not only the national interest, but the interests of education as well; and it makes good sense.

4. B. Smucker, *Underground to Canada* (Markham, Ont.: Penguin Books Canada, 1981).

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Canadian Magazines in the Classroom



Canadian Magazines in the Classroom

Kathy Lowinger

If you came across a horned sea slug, would you recognize it? Would you want to? You could and you would if you were one of the legion who are learning about the world through the pages of *Owl* magazine.

Owl and other fine Canadian children's magazines provide a combination of glorious visual images and accurate, current information. They are a valuable resource in any classroom.

Not too long ago, if a magazine appeared at school, it was relegated to recess reading, or it peeked illicitly from under a pile of texts. However, that changed in the mid-seventies. Several educators who believed Canadian children should have the chance to learn about their own country through the words and images of Canadians deliberately picked the magazine format because of its low cost, its balance of words and pictures, and its periodicity, which enables magazines to build and convey a long-term message.

Why Magazines?

Magazines are not just a stepping stone to real resources. They are themselves a real resource, sparking endless activity ideas. However, some caution should be observed in their use.

Magazines should not be regarded as throw-away books. They do not replace books, nor do they necessarily foster a taste for books. Few students will joyfully fling aside a copy of any magazine to announce, "Bring on the books." However, magazines may encourage reading. Because the images draw the reader's attention and provide explanation themselves, the words do not need to be watered down. In magazines, students can and do read beyond their expected level. The pairing of words and images and the compelling content make magazines attractive and accessible even to reluctant readers.

Magazines also offer extraordinary flexibility. A recent copy of *Chickadee* was devoted to covering the territory between A and Z – between aardvarks (and anteaters and armadillos) and zebras. The issue also included plenty of those magazine features you probably knew and loved in your own childhood, such as spotting the differences between two sets of pictures; mazes; connecting the dots; and comic strips.

Owl and *Chickadee* are available in French as *Hibou* and *Coulicou*, making them an asset for French immersion.

Their flexibility makes magazines a special boon to the integrated classroom. Students of varying abilities can be challenged while working at the same activity broken down into different tasks.

If you have always thought that magazines were not “serious”, it may be time for you to look again. They convey facts concisely, but with more detail than is possible in a newspaper. Canadian magazines are published with remarkable sensitivity. They are uniformly non-sexist. They avoid stereotypes of race, age, or ability. Whatever their focus, they give students a positive message: Despite real problems, the world is wonderful, it's yours, and you have a responsibility towards it.

With such resources readily available, why are some teachers reluctant to use magazines? Attitude, timing, and cost may be some of the reasons.

Co-ordinating lesson plans with budget constraints and the timing of the magazine issues requires effort. To find articles in back issues of magazines, you can refer to the periodical indexes in the library. Information about upcoming issues may seem more difficult to find, but in fact it only requires effort and some planning. By writing to the publisher for the year's list of features, a teacher can plan to incorporate magazines into lesson plans effectively.

Advance planning can also reduce the cost of magazines. Although a magazine is a relatively inexpensive item, having multiple copies in the classroom may seem like a pipe-dream. By contacting the publisher directly to pinpoint which issues will be required, *ad hoc* arrangements may be made for bulk orders at lower cost.

Activity Ideas

The best source of ideas for magazine use is the magazine itself. Suggestions can range from the zany and light-hearted (such as a game called “I Beg Your Pardo”, which requires talking all day without using the letter “n”) to the informative (such as matching up eggs with the insects they will become). Almost every activity is planned with a realistic understanding of the resources available to most teachers. There is no call for exotic, dangerous equipment of the “first-go-out-and-buy-a-vaporizer” school.

A magazine itself is a terrific physical resource. It can be coloured, filled in, cut up, or mounted on cardboard. All of us feel an understandable revulsion at the idea of mutilating a book, but no such taboo exists about magazines. In fact, they are designed to be folded, spindled, and mutilated.

Students can also get involved in the production of the magazine. Every magazine welcomes the involvement of its readers through letters to the editor, stories, drawings, poems, and article suggestions. *Owl* and *Chickadee* feature their readers’ writing and artwork. Teachers can draw students into the complex and fascinating process of publication by inviting writers, illustrators, and publishers to meet their young readers.

The Magazines

Canada's small market and massive foreign competition make magazine publication a perilous undertaking. Many fine magazines – *Abey*, *Mountain Standard Time*, *Canadian Children's Magazine*, *Jabberwocky*, *Magook*, *Jam*, and *Crackers* – have not survived. If the excellent magazines available to us now are to flourish, they require our support.

Owl and *Chickadee* are the best-known magazines for young people in Canada, with a combined circulation of 200 000. *Owl* is directed at children aged eight to twelve, and its fledgeling *Chickadee*, at children aged four to eight. Both *Owl* and *Chickadee* are gorgeous to look at. The philosophy behind them is clear: this world is a wonderful place. If it is to survive, we need to learn to understand it and to love it. *Owl* and *Chickadee* entice readers far beyond the facts to the "whys" (A horse has eyes set high on its head. Why? To see what's going on even during grazing.)

The format deliberately remains the same, the better to provide a backdrop to ever-new content. *Owl* contains a newspaper, *Hoot*, which can be used as a model for a classroom paper. Regular features include the Mighty Mites (adventurers who learn about the world by shrinking), Dr. Zed, and a mystifying back page puzzle. *Owl* and *Chickadee* understand the reader's sense of humour and are well-stocked with plenty of groaners. (Why is bread like the sun? It isn't light until it rises.)

Owl (ISSN 03-8266-2-7) and *Chickadee* (ISSN 07-0746-1-1) The Young Naturalist Foundation, 59 Front Street East, Toronto, Ontario M5E 1B3

Why Canadian?

Owl and *Chickadee* are as good, as exciting, and as attractive as any magazines you will find anywhere. They deserve attention on their merits, not merely for nationalistic reasons. It is also true, however, that they

can give Canadian students the chance to read about themselves not as bystanders to someone else's culture, but as the central figures in their own culture. The hurdles to be overcome by every Canadian magazine are considerable: the market is small and spread over vast distances; competition is heavy (*National Geographic's* magazine for children, *National Geographic World*, spends more than \$600 000 on promotion in Canada – more than the total budget of some Canadian publications!); and advertising revenues are small. Given a chance, Canadian magazines can compete where it counts: in quality, imagination, and challenge. They belong in our children's lives.

Our Own Words and the Words of Others

Part 2



Our Own Words and the Words of Others, Part 2

David Booth and Larry Swartz

Children in the Junior Division, Grades 4, 5, and 6, engage in a wide variety of reading and writing activities. Much of the work can be individualized and much can also be based on personalized reading. In Larry Swartz's program there is a lot of shared reading, listening, and writing time, as the discussion that follows makes clear.

D.B.: When you read collections of stories, novels, poems, and articles and share pictures from picture books, what do you hope the children will gain?

L.S.: I hope that my reading aloud to the children will help them acquire an image in their minds of what the literature has done, and find something that they can relate to in the story: the characters, the conflict, or the issues in the story.

D.B.: What do you hope all the children will take from the discussion that follows?

L.S.: I like them to respond to the characters or decide on some alternative solutions to a problem in the story, so that when they write they will perhaps explore different points of view.

D.B.: Do you use picture books in the Junior grades?

L.S.: The picture book is concise. I can read it in a short space of time and then develop it for a long period of time – a day or a week.

D.B.: So then it becomes a vehicle for shared listening and viewing. Do the students chant, join in, read along with you?

L.S.: If the books have a pattern I sometimes have them join in with me. Sometimes it might be a poem that we share together as a class, or they could work with a partner or in a small group.

D.B.: How much of your work is individualized, and when do students choose their own material to read?

L.S.: They make their choices about what to read each day. If they don't wish to choose a novel, I have a selection of picture books in the classroom. If they want to read a magazine they may do so.

D.B.: Do you allow them to read any magazine they want, as opposed to a "good-quality" novel?

L.S.: I prefer them to read a novel, and they do, for the most part.

D.B.: What about those students who just won't read a novel?

L.S.: Either I let them read a short story or choose a book. They can go to the library and look at non-fiction materials. If they want to read a book about hockey during the reading time, they may certainly do so.

D.B.: What do they do with the books they read?

L.S.: When they finish it they conference with me and tell me something they've enjoyed about the book.

D.B.: Do they ever share with the class the books they've read?

L.S.: Yes, a great deal. After reading time, I might say, "Who is reading something good today? Would you like to tell us about it?"

D.B.: Do you read the whole novel aloud?

L.S.: Generally I read parts of the novel.

D.B.: How many novels (or parts of novels) do you read aloud to your students during the year?

L.S.: At least twenty.

D.B.: So you read one every other week, basically? What kinds of dramatic ideas emerge from the novels read in class?

L.S.: One of the most successful ways to get students into a novel is to have them take on the role of characters in the novel and then interview one other. Role-playing the characters, they probe each other about the story. Through role play they understand the problems that the character or characters in the story might have.

D.B.: Do you ever do a book that isn't related to a theme?

L.S.: Yes. I might say, "I've just found a wonderful book I want to share. I want your opinion."

D.B.: Do you read the book right through or stop in the middle?

L.S.: Often I stop in the middle, particularly when I'm working on a new drama, to find out what they are thinking. I sometimes don't get to the end of the picture book.

D.B.: In your classroom, then, you have two kinds of reading. You have private novel reading and then public listening and reading time. What types of novels do the children like hearing you read excerpts from?

L.S.: I start the year by reading novels with animal characters. For example, I started this year by reading Beverly Cleary's *The Mouse and the Motorcycle*.¹ That was just a fun story that they probably could have read on their own, but then it inspired them to read other Beverly Cleary books; it inspired them to read other books about Ralph the Mouse – there are three or four in the series – but then they started to write stories about Mouse and his motorcar, Mouse and his airplane, Mouse and his helicopter. They had great fun, and I could always refer back to Ralph the Mouse whenever the students or I wanted to talk about an issue or use it as an example.

Sharing their views in discussion increases students' appreciation and sensitivity. Some books, such as *The Magician's Nephew* by C. S. Lewis,² make students want to read more and find out what happens. It's a good cliffhanger book. The students and I read the first book in the series and the students will then want to read the rest on their own. As a matter of fact, the students made a point of collecting the C. S. Lewis books last year after I read them *The Magician's Nephew*. *Abel's Island* by William Steig is another interesting novel;³ it's a story about a mouse who's trapped on an island. I found that the children talked about such things as survival and what matters in life. They went much deeper by sharing their thoughts. *Tuck Everlasting* by Natalie Babbitt also talks about living forever.⁴ When I introduced the book, I asked who would like to

1. B. Cleary, *The Mouse and the Motorcycle* (New York: William Morrow, 1965).

2. C. S. Lewis, *The Magician's Nephew* (London: Bodley Head, 1955).

3. W. Steig, *Abel's Island* (New York: Farrar, Straus and Giroux, 1976).

4. N. Babbitt, *Tuck Everlasting* (New York: Farrar, Straus and Giroux, 1976).

live forever, and many hands went up. They thought the idea was very appealing, but this book brings out some of the things that we wouldn't have by living forever.

Another theme I used was "getting along", a friendship theme, and I talked about a book by my favourite author, Robert Newton Peck.⁵ That led me to *Stone Fox* by John Gardner,⁶ which really intrigued the children. It's the story of an Indian and a boy who takes care of his grandfather. They found it very exciting and also very moving. It's very rewarding when the students are moved by a story that is being shared by the whole class.

I found *The Book of Three* series by Lloyd Alexander⁷ a bit difficult for the Juniors; but if you read aloud a book that they might not pick up and select on their own, students can be helped to appreciate a more difficult novel.

"Author of the month" is another idea that works in the classroom; for example, when I am reading a book aloud to the class, such as *The Pinballs* by Betsy Byars,⁸ Betsy Byars becomes the author of the month. We have a list of her books on the board, and a shelf of Betsy Byars books in the classroom; students also select others from the library. If they seem to enjoy *The Pinballs*, I have a few other books about foster children that might intrigue them, such as *The Great Gilly Hopkins* by Katherine Paterson.⁹

Another way of encouraging students to respond that's been very successful is the writing of diaries – where they become the character in the story. Trying to understand the

5. R. N. Peck, *Soup on Wheels* (Toronto: Random House, 1981).

6. J. Gardner, *Stone Fox* (New York: Harper and Row, 1980).

7. L. Alexander, *The Book of Three* (New York: Holt, Rinehart and Winston, 1964).

8. B. Byars, *The Pinballs* (New York: Harper and Row, 1977).

9. K. Paterson, *The Great Gilly Hopkins* (New York: Avon Books, 1978).

problems of the character, students talk about the problem as if they were that character.

They could also read a portion of the book to the class and become one of the characters, with the class asking questions of the student playing this character. Through role-playing, the students learn more about the story, and I learn what the students understand.

D.B.: How do you keep up on so many new novels?

L.S.: I make frequent visits to children's bookstores, and I try to find out from other teachers what books are being enjoyed by their classes. I collect books on a particular theme that we are studying.

D.B.: What about the library?

L.S.: The librarians have been very supportive in providing books when they know that I am working on a theme. As well, I can send the children to the library to look for books by other authors with the same theme.

D.B.: Do students read non-fiction with you? How much reading do they do in the other programs of the curriculum? Do they read, for example, in social studies or in science?

L.S.: When it comes to non-fiction material, I want them to gather information, and I want them to use and share the information. Byrd Baylor, for example, writes excellent natural science material.

D.B.: What about reading tests?

L.S.: I don't use them in my classroom, and I don't use them for report cards.

D.B.: How do you know, then, at the end of the year, what to put on a child's record card? What do you tell students about their reading ability? Do you have a sense from what they've read all year what their ability is? Is that the idea?

L.S.: Yes. For example, is their interpretation literal, or have they identified some of the issues and made inferences? In my board we are required to give generalized reading tests, and that's another tool I might use for general assessment. One thing the kids see about me

from the start of the year is that I love books and that reading matters. What's rewarding for me is to see this happening in their own lives. I start book clubs, and then I find the students are buying their own books. We visit bookstores and they select their own books. In the year that I spend with them, they develop their own libraries. The parents verify this, and say that the kids are always interested in having books of their own. I encourage them to share their books with a friend. We have a "readathon" in the school program, too, which has been a great stimulus, because the kids want to read a great deal over a certain period of time.

D.B.: Is there a competitive side?

L.S.: I've heard that complaint, but it hasn't been a competitive thing because I never talk about it in terms of winning or losing. If you read one book in three weeks and somebody reads twenty, then you've got one book that's very special to you.

D.B.: Does the librarian give book talks?

L.S.: The librarian does some book talks with the students. He or she doesn't work with the whole class, but will talk to some of the children about certain books that they might want.

D.B.: Are these informal rather than timetabled class visits?

L.S.: Yes.

D.B.: And does the class have structured visits to the library as well?

L.S.: Only if we are working on a particular research topic.

D.B.: Do they have opportunities to meet authors?

L.S.: Yes, through a program I initiated at my new school. We are going to be having the poet Sean O. Huigan visit, we are also going to meet Gordon Korman. Bernice Therman Hunter wrote *That Scatterbrain Booky*.¹⁰ I'm hoping that she'll make a visit to the class. Because I attend workshops and visit bookstores I have some autographed books that are dedicated to the class.

D.B.: Do you set aside a special time of the day for reading?

10. B. T. Hunter, *That Scatterbrain Booky* (Toronto: Scholastic Books, 1981).

- L.S.: Again, that was established and made important to the children at first – that every day we would have silent reading time. This year they did it first thing in the morning. They came in and selected the book before the opening exercises, and then they read for fifteen or twenty minutes. Today I asked the students whether they would like the morning or the afternoon and they chose the afternoon, to finish the day with reading. But they definitely hear a story from me every day or part of a novel. They always read silently every day. And, of course, they always write something every day.
- D.B.: Do you use any commercial basal texts in your classroom?
- L.S.: I only choose stories from anthologies that relate to a theme. I start at the beginning of the year using basal readers and let the students choose the stories they want to read.
- D.B.: During an individualized reading time?
- L.S.: I meet in a group and discuss questions or issues that emerge from the story.
- D.B.: How does spelling or vocabulary improve from either your shared or private reading time?
- L.S.: When I read aloud to them, I'll stop on a word and we might discuss it; they then might find that they want to use the word in a story they are writing.
- D.B.: So they are picking up these literary words and patterns and using them in their own stories?
- L.S.: Yes, and so when they come to a story they are reading they might question the word if it's important to the story. We had a chart on the chalkboard consisting of words that were familiar and that kept cropping up. Last year I had the students select a new word-of-the-day that they found in their story. We wrote them on the board at the end of the week. We talked about these words and what the meanings were.
- D.B.: Do they do any private writing in journals? Or is all their writing "public", in that it's given to you? Are you the only audience for their writing?

- L.S.: No, they keep a writing folder. I can't have them share everything with me, so they get to choose what they want to share with me. While they are writing they love to share their writing with each other, so I encourage that. In this way, it becomes public.
- D.B.: That's a good point. What accounts for the impact of reading on these children's lives? Is it the fact that you read, and they read, and they write? What causes the growth in a child's reading?
- L.S.: The availability of books. In my classroom I make books available.
- D.B.: Particular books for particular children?
- L.S.: Yes.
- D.B.: And is that the main thing, do you think? If books are there, will they all read?
- L.S.: Yes. Because there are many varieties of books, and they can choose what they want to read. I can suggest books that they might want to read, but I never give a book to a student and say, "Read this", or, "I want you to read this." That won't matter to the students, and I think reading has to matter to them in some way; so instead I might find out their interests and suggest a book, or say, "Give it a try, three chapters, and let me know if it's a book that you want to pursue"; I do not present a book to the class and say, "You have to have this finished in three weeks, and we are going to have a discussion during the week." I let them choose what they read.
- D.B.: Do your students do "oral reading"?
- L.S.: I believe that students shouldn't be made to read orally unless they practice, either through choral speaking techniques or readers' theatre techniques, where students as a group decide how they are going to present the story orally. If they want to read a part to me, that's reading aloud, but the students never read aloud unless they have a reason for doing so. When we've finished our silent reading time, I'll say, "Turn to your partner and tell him or her what you've read, or read something that you want to read." I'll have them read it silently and then they read it aloud.

That's how Larry Swartz shares stories, and nurtures a generation of children who read because they want to, and because they know that books contain things they may want to know.

Epilogue:

For the Love of Language



Epilogue: For the Love of Language

Lissa Paul

Dinosaur-loving children can often spell (and say) words like “diplodocus” with an ease and grace most adults find frightening. Other children know all the parts of an internal combustion engine; or the names of all the planets and stars; or the names of all the cars in a traffic jam. These children often make adults feel sheepish and incompetent, especially when those same adults insist on teaching reading from controlled vocabulary books.

Don’t underestimate the abilities of children – or their curiosity. If there is something they genuinely want to read, they probably will. Reading is, of course, not quite that simple. It is a complex cognitive activity requiring a myriad of fine skills. But, regardless of complexities, interesting stories encourage reading. To put the case the other way – why bother to learn how to read if the words don’t have anything to say?

Bruno Bettelheim tells a lovely story that illustrates this point.¹ It is about a six-year-old boy who attends both a Hebrew school and a secular school. In the Hebrew school the boy is required to translate Hebrew passages from the Old Testament into colloquial English. The Hebrew text is not abridged or simplified in any way.

The father of this six-year-old wants to show off his son’s skills to a guest. So he asks the guest to choose a chapter and verse for the child to translate. The guest asks for a passage from Genesis. The child reads the original and produces a creditable translation. Although the father hadn’t realized it at first, the text he had given his son had a translation on the facing page. So the guest asks if the child used the printed translation. The father thinks not. He asks the child to read the English. The child fails. He reads like an ordinary six-year-old in a Grade 1 class – for whom Genesis would be considered too hard.

Bettelheim’s tale tells the story. It is not that children can’t read difficult stories. It is that they are generally not expected to. The boy in the

1. B. Bettelheim and K. Zelan, *On Learning to Read: The Child’s Fascination With Meaning* (New York: Vintage, 1982), pp. 54-57.

Jewish school read Hebrew stories that connected him with the grown-up world and with people who treat the words in the story with reverence. Impoverished stories are unlikely to be treated with reverence. To encourage children to read, we must make sure that the stories contain something worth reading.

So far, only the importance of content-rich stories has been discussed. But the development of a love of language requires an appreciation of something more. It requires a love of not just the cadences and rhythms of the language we hear and use every day, but the rhythms of the dialects of other cultures; the language of playground chants and songs; and the stately, faintly archaic language of traditional and sacred stories. That is why it is important to read stories and poems aloud. A lot.

The power of poetry to mark the lives of the child protagonists of two stories comes to mind. In *The Great Gilly Hopkins*, Katherine Paterson notes Gilly's response to the "trailing clouds of glory" lines from Wordsworth's "Intimations of Immortality from Recollections of Early Childhood": "The music of the words rolled up and burst across Gilly like waves upon a beach."² And Anne of Green Gables, after casually telling Marilla that she can recite by heart "'The Battle of Hohenlinden', 'Edinburgh after Flodden', and 'Bingen on the Rhine', and lots of 'The Lady of the Lake', and most of 'The Seasons' by James Thompson" (not poems usually considered suitable for children), adds: "Don't you just love poetry that gives you a crinkly feeling up and down your back?"³ Anne is supposed to be twelve when she says this.

Children who are exposed to well-wrought poetry and prose learn that books are more than just a collection of words that provide the right answers to questions. The children then don't just scan the text, they take the time to read the words one at a time, to explore the ways the

2. K. Paterson, *The Great Gilly Hopkins* (New York: Avon Books, 1978), p. 38.

3. L. M. Montgomery, *Anne of Green Gables* (New York: Bantam, 1976), pp. 40-1.

words connect to make sense, and the ways meaning shifts through unlikely collisions of words. And it is this kind of careful reading that enables children to remember what it is they have just read. Set texts in comprehension tests just don't match the power that can be conveyed by a real writer who has something he or she wants very much to communicate to a reader. And readers can't find that meaning unless they are engaged in the text.

As Education in the Primary and Junior Divisions notes:

The Junior Division has been identified as the golden age of reading. In some cases, if children are not *booked* on reading at this age, they will not return to it as adults. This is the age at which children develop personal reading interests and they should be given time to read a wide selection of materials. They need to be free to read without continual checks and formal testing of comprehension and vocabulary.⁴

Remember that stories are adaptable. Picture books are as suitable for older children as they are for younger ones. And quite complex myths and folk tales (particularly Greek myths and Arthurian legends) are loved equally by scholars and very small children. In fact, when a version of *Gawain and the Green Knight* was produced as a Christmas play by the National Theatre in England, it was advertised as being suitable for children from the age of six. So when you think about books for the classroom, try to strike a balance between classics and new books, realism and fantasy, Canadian books and books from other countries, different kinds of poetry, plays, fairy tales, folk tales, ballads, fables, legends, myths, Bible stories, adventure stories, novels, short stories, magazines, biographies, baseball cards, books about science and mathematics, and picture books.

4. Ministry of Education, Ontario, *Education in the Primary and Junior Divisions* (Toronto: Ministry of Education, 1975), p. 50.

In Ontario we are fortunate to have many bookstores that specialize in children's literature. We have good local libraries too, and good librarians. If you live in Metro Toronto you have easy access to local libraries, children's bookstores, and the Children's Book Centre. If you live in Madoc or Atikokan or North Bay, then your resources are very different and so are your requirements. Encourage your local booksellers to carry a wide range of children's books; and keep your school and community librarians aware of your needs. If you find a book you like, share it with your class, your colleagues, and your friends.

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Trelease, J. *The Read Aloud Handbook*. Harmondsworth, Mx.: Penguin, 1985.

Tucker, N. *The Child and the Book: A Psychological and Literary Exploration*. Cambridge: Cambridge University Press, 1982.

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Canadian Books for Children

One of the special things about reading a story about a place you know is that there is secret delight and secret knowledge in recognition – the streets, buildings, stores, trees, beaches, people, local gossip, in-jokes, whatever. It gives you a feeling of privilege and closeness to the author; makes you look at familiar things with new eyes; and allows for the possibility of magic in your own backyard.

The following list of books just hints at the depth and breadth of the range of available Canadian material. It is a deliberately idiosyncratic list – some favourites (like Mordechai Richler and Dennis Lee) have been omitted so that some less familiar authors (or less familiar books by well-known authors) can be brought to your attention.

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Bilson, G. *Hockeybat Harris*. Toronto: Kids Can Press, 1984.

Carrier, R. *The Hockey Sweater*. Montreal: Tundra Books, 1984.

Dereume, A., and Zola, M. *Nobody*. Winnipeg: Pemmican Publications, 1983.

Harrison, T. *A Northern Alphabet*. Montreal: Tundra Books, 1982.

Hudson, J. *Sweetgrass*. Edmonton, Alta.: Tree Frog Press, 1984.

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Additional Books for Children

Throughout this resource guide, we have stressed the need to diminish age and grade barriers; it can, nevertheless, be helpful to have a list of suggested books classified roughly according to age range. But do not be constrained by the guide – and feel free to disagree.

Ages 6-8

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Haley, G. *A Story, A Story*. New York: Atheneum, 1970.

Lobel, A. *Frog and Toad Together*. Harmondsworth, Mx.: Penguin, 1983.

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Other Resources

Journals

Canadian Children's Literature

P.O. Box 335

Guelph, Ontario

N1H 6K5

Quill and Quire

56 The Esplanade

Toronto, Ontario

M5E 1A7

Children's Literature in Education

111 Eighth Avenue

New York, New York 10011

U.S.A.

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Emergency Librarian

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Books

The Reading Center

Ohio State University

200 Ramseyer Hall

Columbus, Ohio 43210

U.S.A.

The Horn Book Magazine

Park Square Building

31 St. James Avenue

Boston, Massachusetts 02116

U.S.A.

Language Arts

Department of Elementary Education

University of Alberta

Edmonton, Alberta

T6G 2G5

Bookstores

The following bookstores that stock children's literature are listed by the Children's Book Centre. Bookstores are listed in alphabetical order by place and then in alphabetical order by name, if there are several stores in one city.

The Frog Prince
205 Dunlop Street East
Barrie, Ontario
L4M 1B2

A Different Drummer Books
513 Locust Street
Burlington, Ontario
L7S 1V3

Little Crow's Book Room
239 Huron Street
Collingwood, Ontario
L9Y 3Z5

The Bookshelf Café
41 Quebec Street
Guelph, Ontario
N1H 2T1

Stories
177 Woolwich Street
Guelph, Ontario
N1H 3V4

The Children's Loft
The Book Cellar
144 St. James Street South
Hamilton, Ontario
L8P 3A2

Books for Children
347 King Street East
Kingston, Ontario
K7L 3B5

The London Children's Book Shop
567 Richmond Street
London, Ontario
N6A 3G2

Robert Holmes Ltd.
248 Dundas Street
London, Ontario
N6A 1H3

Oxford Book Shop
740 Richmond Street
London, Ontario
N6A 1L6

Oxford Book Shop
Eaton Square
Wellington Street
London, Ontario
N6A 3N7

Bookcraft
183 Main Street South
P.O. Box 1051
Mount Forest, Ontario
N0G 2L0

- | | |
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| Gulliver's Quality Children's Books | Sweet Thursday Bookshop |
| 953 Pinewood Road | 30 St. Paul Street |
| North Bay, Ontario | Thunder Bay, Ontario |
| P1B 4P2 | P7A 4S5 |
| Pick of the Crop Books | The Albert Britnell Book Shop |
| 105 Dunn Street | 765 Yonge Street |
| Oakville, Ontario | Toronto, Ontario |
| L6J 3C9 | M4W 2G6 |
| The Bookery of Ottawa | The Children's Book Store |
| 541 Sussex Drive | 604 Markham Street |
| Ottawa, Ontario | Toronto, Ontario |
| K1N 6Z6 | M6G 2L8 |
| Shirley Leishman Books | The Creative Child |
| Lower Concourse | 47A Colborne Street |
| Westgate Shopping Centre | Toronto, Ontario |
| Ottawa, Ontario | M5E 1E3 |
| K1Z 7L3 | Lindsay's Books for Children |
| The Maple and the Butterfly | The Colonnade |
| 8 Spring Street | 131 Bloor Street West |
| P.O. Box 91 | Toronto, Ontario |
| St. Jacobs, Ontario | M5S 1L7 |
| N0B 2N0 | Longhouse Bookshop |
| Oxford Book Shop | 626 Yonge Street |
| Festival Square | Toronto, Ontario |
| 10 Downie Street | M4Y 1Z8 |
| Stratford, Ontario | The Story Tree |
| N5A 7K4 | 502 Eglinton Avenue West |
| Children's Book Shop | Toronto, Ontario |
| 1544 Regent Street South | M5N 1A5 |
| Sudbury, Ontario | |
| P3E 3Z6 | |

Storytale Lane
399 Roncesvalles Avenue
Toronto, Ontario
M6R 2N1

Tiddley Pom
43 Colborne Street
Toronto, Ontario
M5E 1E3

The Toy Circus
2036 Queen Street East
Toronto, Ontario
M4L 1J1

The Toy Shop
62 Cumberland Avenue
Toronto, Ontario
M4W 1J5

Willoughby's Book Store
3441 Yonge Street
Toronto, Ontario
M4N 2N1

Words Worth Books
88 King Street South
Waterloo, Ontario
N2J 1P5

Institutional resources

The Canadian Children's
Book Centre
229 College Street
Toronto, Ontario
M5T 1R4

Ontario Arts Council
151 Bloor Street West
Toronto, Ontario
M5S 1T6

Ontario Federation of Indian
Friendship Centres
234 Eglinton Avenue East, Suite 207
Toronto, Ontario
M4P 1K5

(or the centre in your area)

Ontario Puppetry Association
171 Avondale Avenue
Willowdale, Ontario
M2N 2V4

Storytellers' School of Toronto
412A College Street
Toronto, Ontario
M5T 1T3

Toronto Public Library
Osborne Collection
40 St. George Street
Toronto, Ontario
M5S 2E4

